

SANTA MONICA MUSEUM OF ART

ARTIST PROJECTS SERIES

RICHARD JACKSON

Big Confusing Ideas

MAY 15 - JUNE 23, 1992

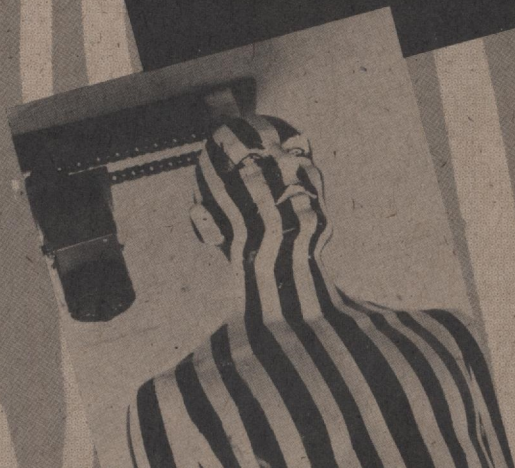
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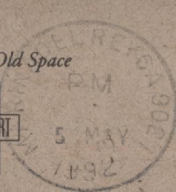


JACKSON, RICHARD

New Ideas for an Old Space



Artist Projects Series



ARTIST'S FILE

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Richard Jackson

BIG

**CONFUSING
IDEAS**

May 15 - June 28

**OPENING RECEPTION
THURSDAY, MAY 14**

7 - 9 PM

ARTIST'S TALK

THURSDAY, JUNE 18

7:30 PM

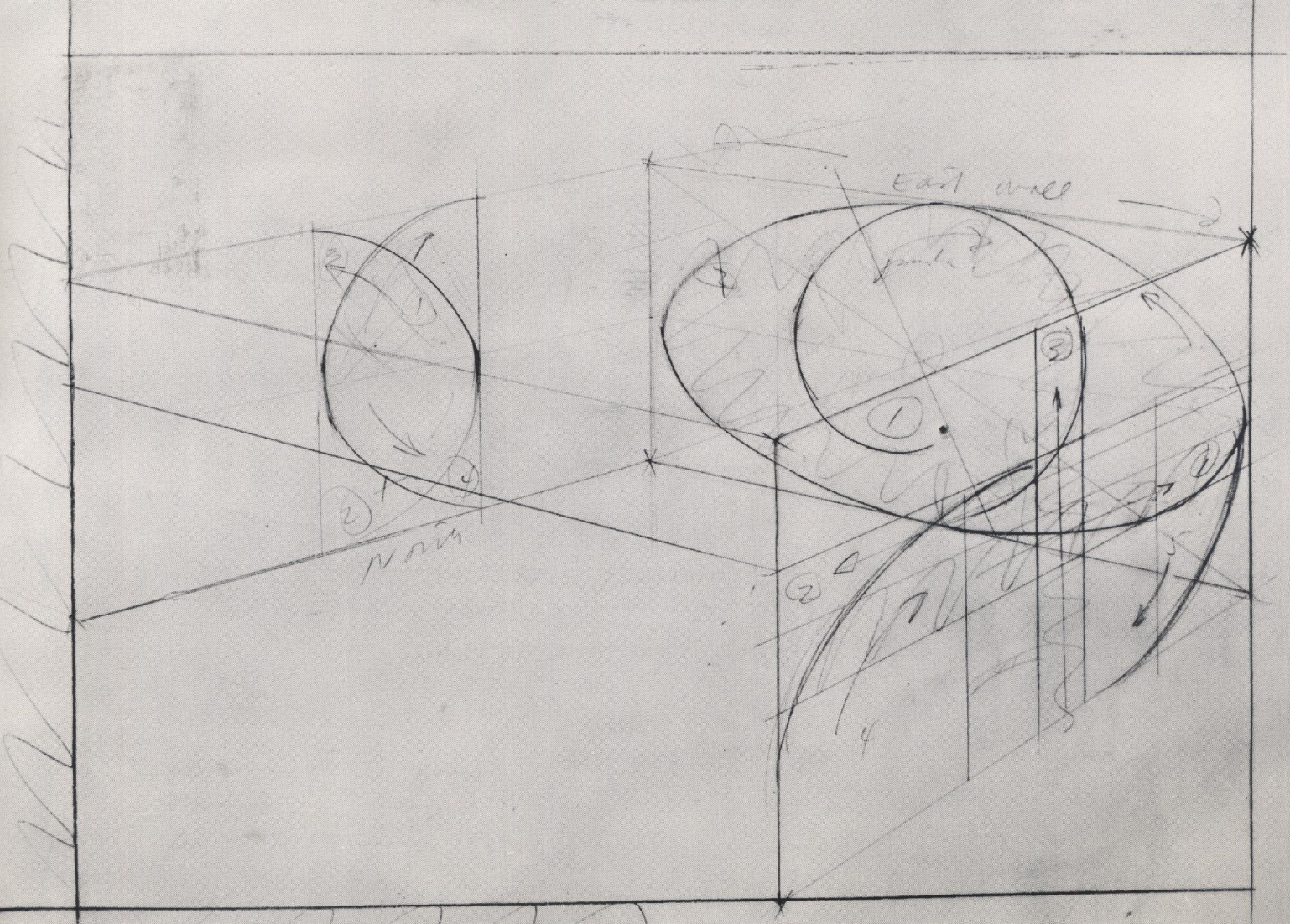
**SANTA MONICA
MUSEUM OF ART**

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(AT EDGEMAR)**

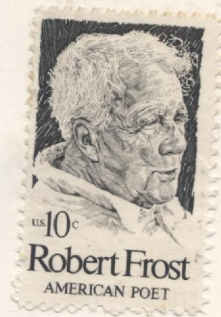
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399-0433**

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AND ACROSS THE STREET AT
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Maurice Tuchman
Curator 20th Cent Art
LA County Museum of Art
5905 Wilshire Blvd
Los Angeles, CA 90036



ONE-MAN



RICHARD JACKSON

Painting • May 14th - May

MIZUNO GALLERY

669 North La Cienega

MRS. HORACE BLOCH
11015 Ophier Dr.
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MAY 16 1975
LOS ANGELES COUNTY
MUSEUM OF ART

RICHARD JACKSON INSTALLATION

UNIVERSITY of CALIFORNIA, IRVINE FINE ARTS GALLERY

SEPTEMBER 27—OCTOBER 29, 1977

RECEPTION OCTOBER 2 4:00—6:00

GALLERY HOURS 12—5 TUESDAY—SATURDAY

ROSAMUND FELSEN GALLERY

RICHARD JACKSON

17 November–19 December 1990

An Installation + Drawings

JACKSON, RICHARD

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ROSAMUND FELSEN GALLERY

17 November - 19 December

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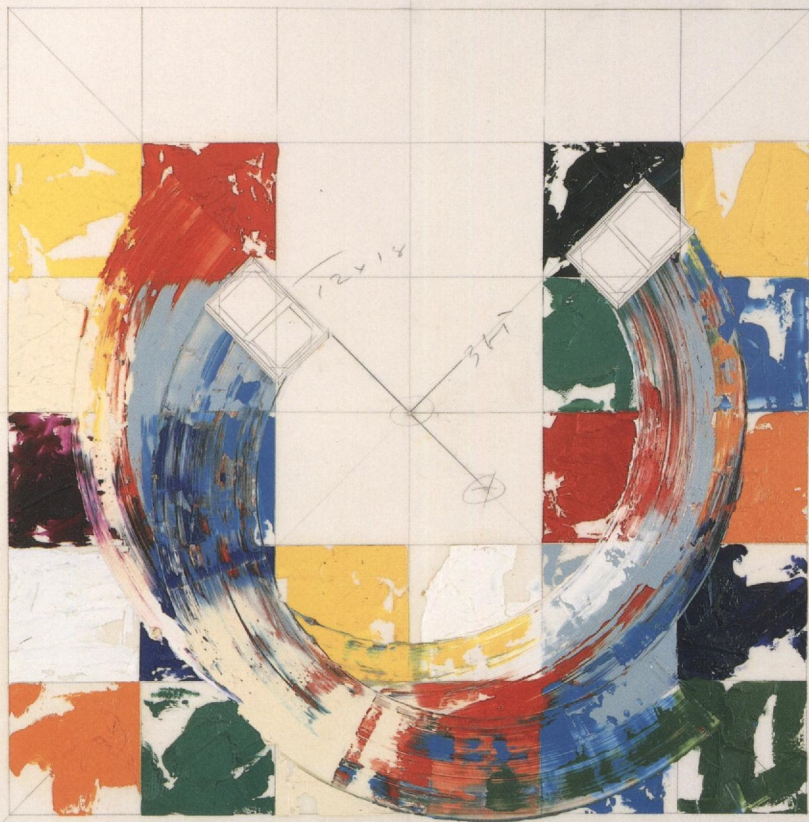
8525 Santa Monica Boulevard

Los Angeles, CA 90069

TEL 213 652.9172 FAX 213 652.2618

Carol S. Eliel, Curatorial Asst.
L.A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

014 TX



88

RICHARD JACKSON

INSTALLATIONS
1970 — 1988

July 21 – December 31, 1988

The Menil Collection

RICHMOND HALL

1416 Richmond Avenue

Reception for the artist:

Thursday, July 21, 7–9pm

Hours: Wednesday–Sunday, 11am–7pm

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LA Country Museum of Art
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RICHARD JACKSON

AA

LARGE SCULPTURE INSTALLATION AND DRAWINGS

OPENS NOVEMBER 3 3-5P.M. THROUGH DECEMBER 22, 1984

LIBRARY

DEC 28 1984

AL

LOS ANGELES
MUSEUM OF ART

ROSAMUND FELSEN GALLERY

669 N. LA CIENEGA BLVD LOS ANGELES, CA 90069 213-652-9172

RICHARD JACKSON



Installation, 1988
Richmond Hall, The Menil Collection, Houston/Texas
Öl auf Wand, zwei Leinwände
11 x 11 feet, 3,35 m x 3,35 m

RICHARD JACKSON

Installationen und Bilder

Zur Vernissage am Samstag, dem 22. April 1989, um 16 Uhr, laden wir Sie und Ihre Freunde herzlich ein. Professor Gottfried Boehm, Basel, spricht anlässlich der Ausstellungseröffnung. Richard Jackson wird anwesend sein.

22. April – 24. Juni 1989

Galerie Tschudi

CH-8750 Glarus, Eichenstrasse 26, Tel. 058 61 63 60

Dienstag–Freitag, 9–11.30 und 14–18 Uhr

Samstag, 9–11.30 und 14–16 Uhr

GALERIE
TSCHUDI

ONE-MAN

Felsen

RICHARD JACKSON

LIBRARY

AUG 25 1978

LOS ANGELES COUNTY
MUSEUM OF ART

15 AUG 9 SEPT

opening mon **14 AUG** 6-8 pm

ROSAMUND FELSEN GALLERY

669 N. LA CIENEGA LOS ANGELES CA 90069 213 652-9172

ONE-MAN

Richard Jackson

Installation/Drawings

Opening Saturday, October 30*
Through December 4

2140 Bush Street

San Francisco 94115

Daniel Weinberg Gallery

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DEC 31 1976
LOS ANGELES COUNTY
MUSEUM OF ART

*Concurrent Installation At The Memorial Union Art Gallery,
U.C., Davis/Nov. 1 – Nov. 19

**RICHARD
JACKSON**

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P I C T U R E S

S E P T E M B E R 6

O C T O B E R 11, 1980

**ROSAMUND
FELSEN
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ROBERT ACKERMAN, MIKE KELLEY, LELAND RICE

PAINTINGS AND PHOTOGRAPHS BY KAREN CARSON AND GRANT MUDFORD

ROSAMUND FELSEN GALLERY

669 N. LA CIENEGA BLVD LOS ANGELES, CA 90069 213-652-9172

RICHARD JACKSON

JULY 21-AUGUST 31, 1984

OPENING RECEPTION JULY 21, 1984
3-5 P.M.

L. J. RY

AUG 3 1984

LOS ANGELES COUNTY
MUSEUM OF ART

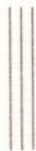


Photograph: Grant Mudford

Richard Jackson

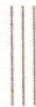
Big Ideas (Installation in progress)

RICHARD JACKSON



February 24 - March 22, 2007
Inaugural exhibition
of Yvon Lambert New York's new location
550 West 21st Street, New York, NY 10011

the exhibition continues at
564 West 25th Street, New York, NY 10001



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THE WAR ROOM



Director Dennis Szakacs and the Board of Trustees
of the Orange County Museum of Art cordially invite you and a guest to

RICHARD JACKSON: AIN'T PAINTING A PAIN MEMBERS' OPENING PARTY

Saturday, February 16, 2013 | 8–10 pm
850 San Clemente Drive, Newport Beach, CA

RSVP

We expect capacity attendance; RSVP is required for all invitees.

Please respond by Friday, February 8, to memberRSVP@ocma.net
or (949) 759-1122 ext. 203.

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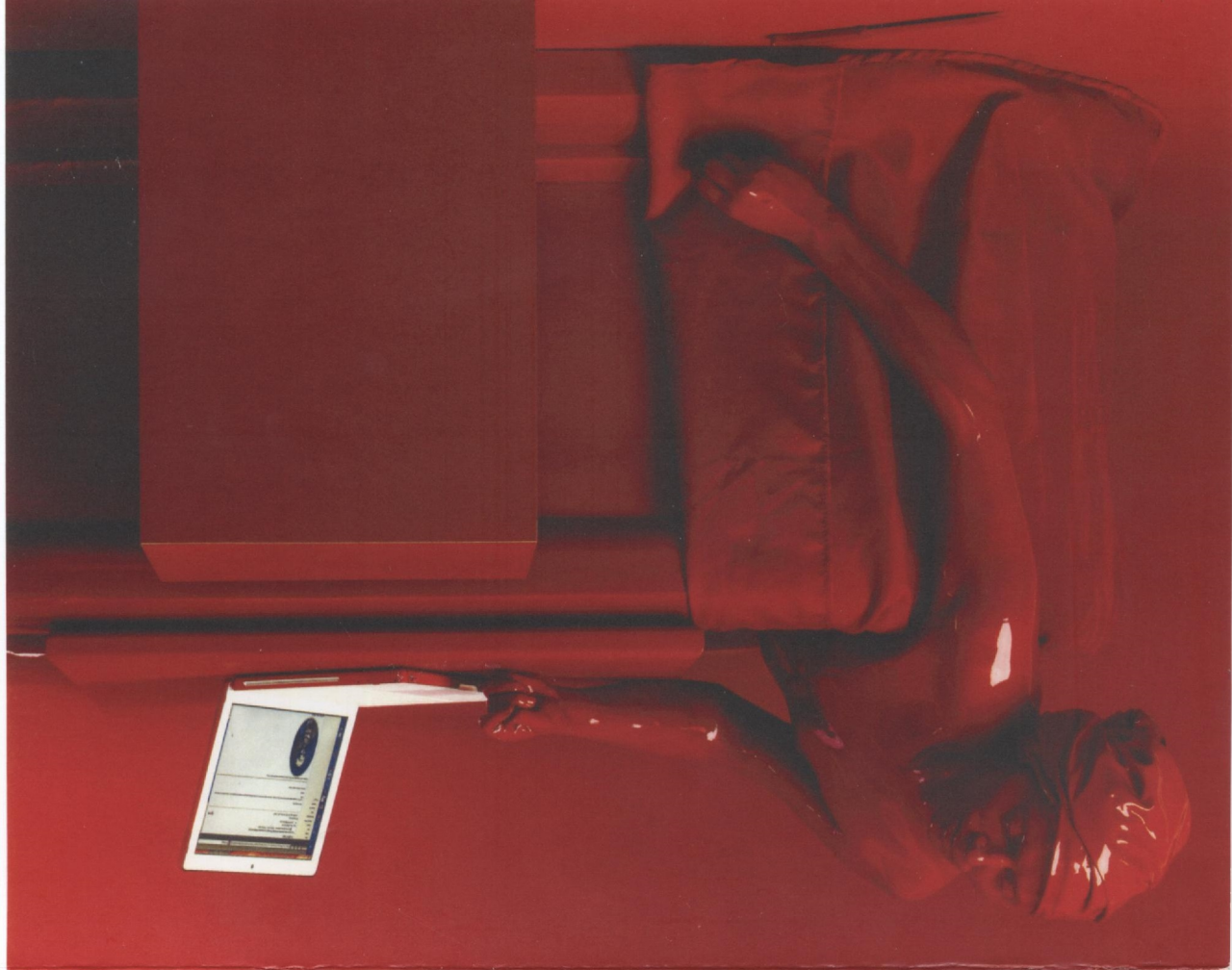
ORANGE COUNTY MUSEUM OF ART



THE FIRST RETROSPECTIVE

devoted to one of the most radical
artists of the last 40 years who
has expanded the possibilities
of painting more than any other
contemporary figure. *Richard
Jackson: Ain't Painting a Pain*
presents major works never before
seen in the United States and a
new, large-scale outdoor project.

RICHARD JACKSON



RICHARD JACKSON: AIN'T PAINTING A PAIN
ON VIEW: FEBRUARY 17–MAY 5, 2013

Richard Jackson: Ain't Painting is a Pain is organized by the Orange County Museum of Art and curated by OCMA Director Dennis Szakacs.

The exhibition is made possible by The Andy Warhol Foundation for the Visual Arts, Jean and Tim Weiss, Rennie Collection, Vancouver, and Hauser & Wirth.

The catalogue is underwritten by Lenore and Bernard Greenberg.

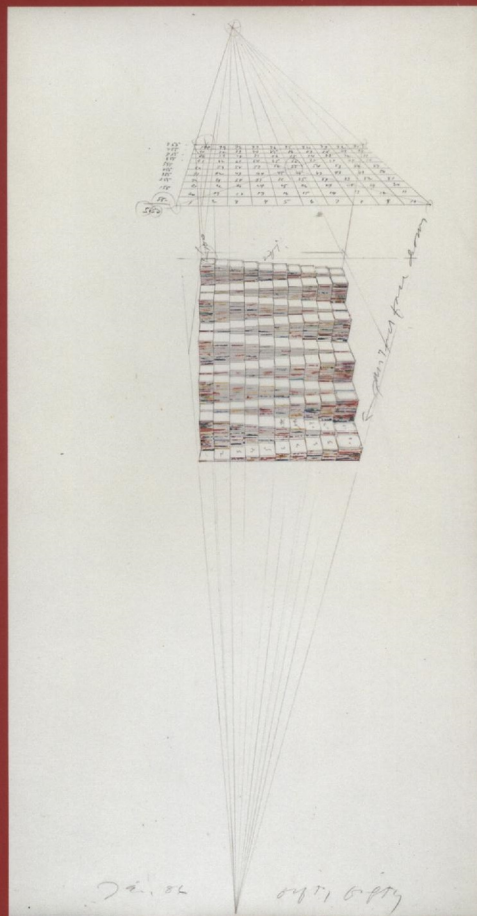
Additional support is provided by David Kordansky Gallery.

Exhibition Catalog

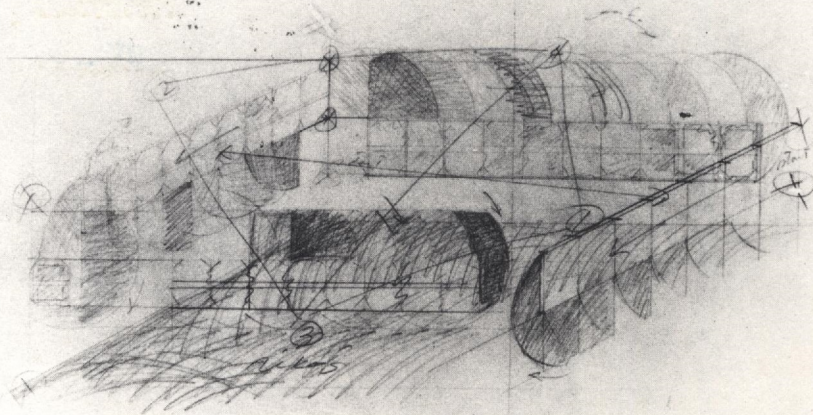
A 304-page catalogue with texts by Dennis Szakacs, John C. Welchman, Michael Darling, Jeffrey Weiss, Hans Ulrich Obrist, and Philippe Van Cauterén is available in the museum store.

Exhibition Tour

The exhibition will travel to Museum Villa Stuck in München (July 25–October 13, 2013) and S.M.A.K. Municipal Museum of Contemporary Art, Ghent, Belgium (February 28–June 29 2014).



COVER: *The Laundry Room (Death of Marat)*, 2009; Acrylic paint, metal, wood, linoleum, aqua resin, plastic, fabric, computer, washing machine. Courtesy the artist and Hauser & Wirth; Photo: Stephan Altenberger Photography, Zürich; image courtesy Hauser & Wirth. **Inside:** *Old Painting 70 Old Space 07* (detail), 2007; acrylic paint, wood, eight canvases. Rennie Collection, Vancouver; SITE Photography, Vancouver; image courtesy Rennie Collection, Vancouver. **BACK:** *Schloss Solitude, projects und plans*, 1986, Acrylic paint, oil and pencil on mylar; Rennie Collection. Vancouver; photo: SITE Photography, Vancouver



RICHARD JACKSON

DEC. 10 - JAN. 10

11 A.M. TO 3 P.M.

WED. THROUGH SAT.

MIZUNO GALLERY

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LOS ANGELES, CALIF. 90069
TEL. (213) 659-3545

ONE-MAN



MAURICE TUCHMAN
L. A. County Museum
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Los Angeles, Ca. 90036

LIBRARY

DEC 19 1975

LOS ANGELES COUNTY
MUSEUM OF ART

Picture: "Paint Ball" on
mylar, 40 x 36 inches

ARTIST'S FILE

JACKSON, RICHARD

September 12 through
October 18, 1997

Richard Jackson

"Paint Ball"

Reception
Friday, September 12
from 6 to 8

David Zwirner

43 Greene Street
New York, NY 10013
Fax 212-966-4952

Telephone 212-966-9074



Einladung zur Eröffnung der Ausstellung
Freitag, 30. Oktober 1998, 18 - 20 Uhr

Invitation to the opening of the exhibition
Friday, 30 October 1998, 6 to 8pm

31. Oktober bis 19. Dezember 1998

31 October to 19 December 1998

RICHARD JACKSON

“deer beer”

Anlässlich der Ausstellung erscheint ein
Katalog im Oktagon Verlag mit Texten
von Harald Szeemann und Walter Hopps,
Interview mit Hans-Ulrich Obrist und
Alberta Mayo

A catalogue will be published on the
occasion of the exhibition by Oktagon
Verlag with texts by Harald Szeemann
and Walter Hopps, interview by Hans-
Ulrich Obrist and Alberta Mayo

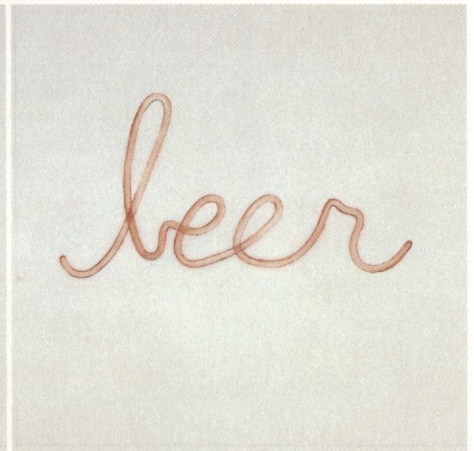
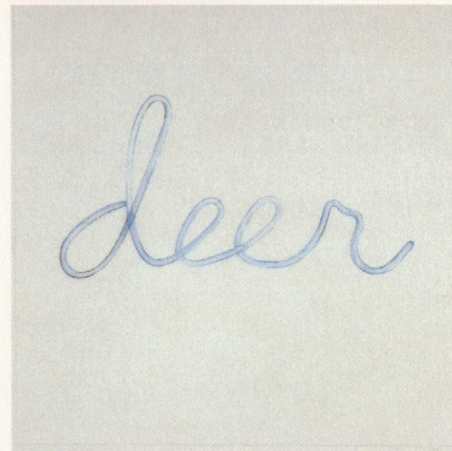
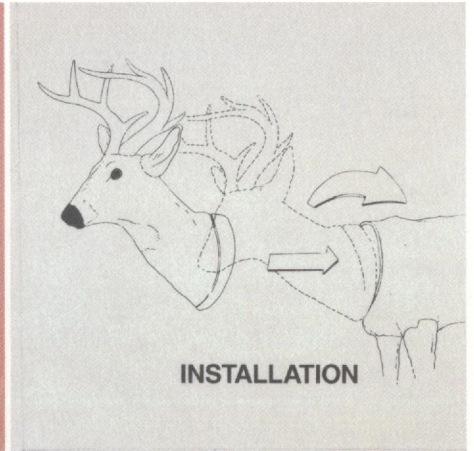
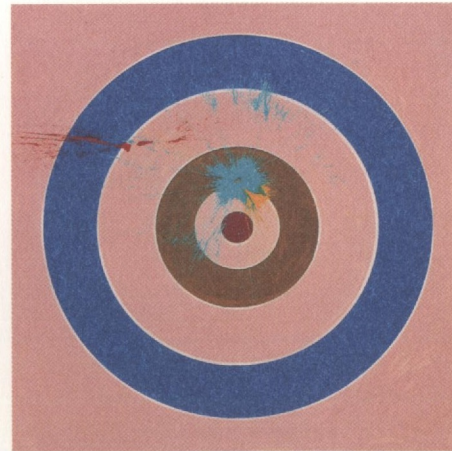
GALERIE HAUSER & WIRTH

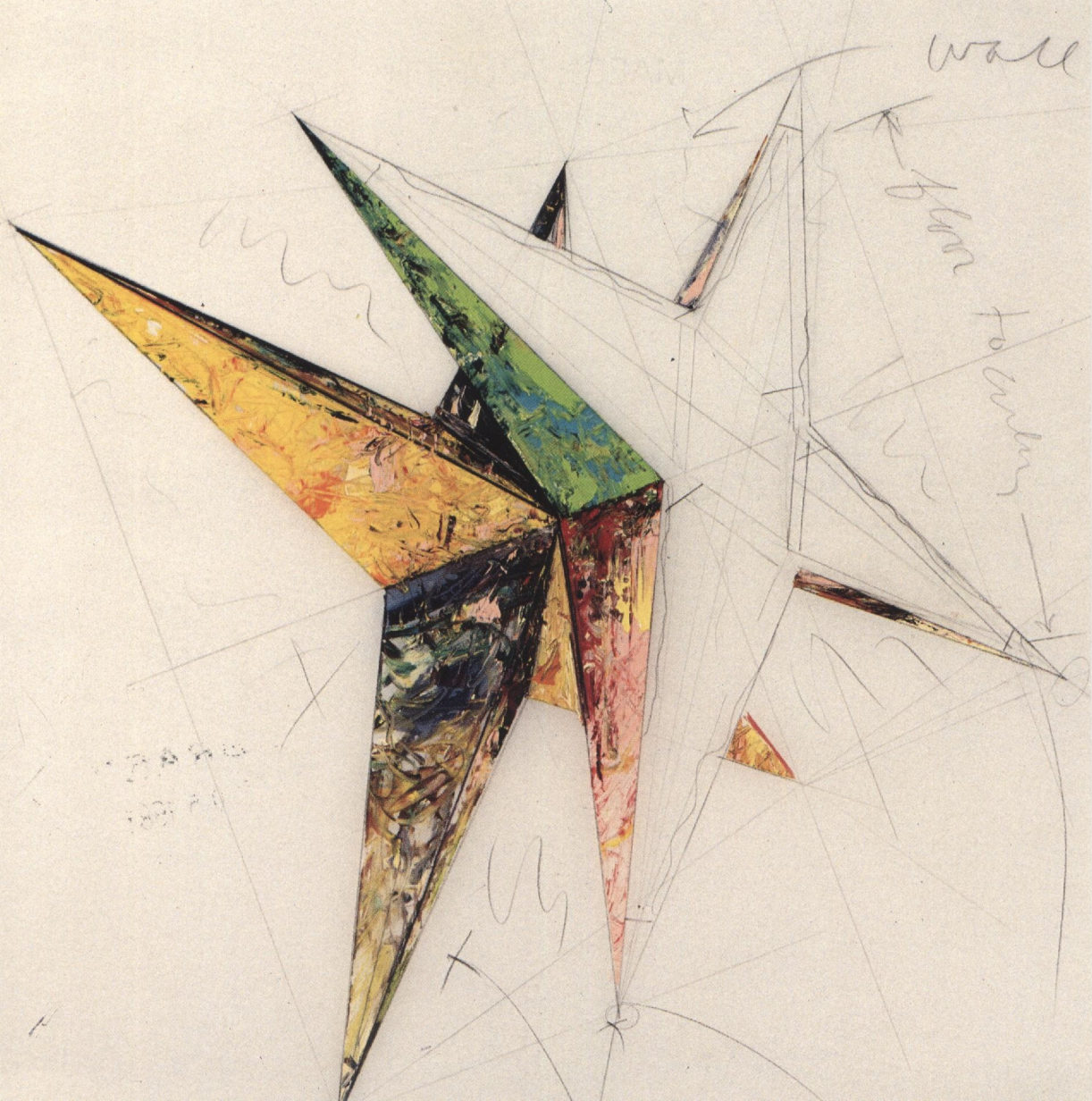
Galerie Hauser & Wirth AG Limmatstrasse 270 CH-8005 Zürich Tel +41 1 446 80 50 Fax +41 1 446 80 55
Öffnungszeiten: Di - Fr 12-18 Uhr, Sa 11-16 Uhr Gallery hours: Tue-Fri 12-6pm, Sat 11am-4pm

Richard Jackson, “deer beer”, 1998
Graphite, oil, on mylar, 72 x 72” / 183 x 183cm

LAWSON, RICHARD

ARTIST'S FILE





MAEGHT·ZÜRICH
GALERIE 2

Richard Jackson

PROJEKTE

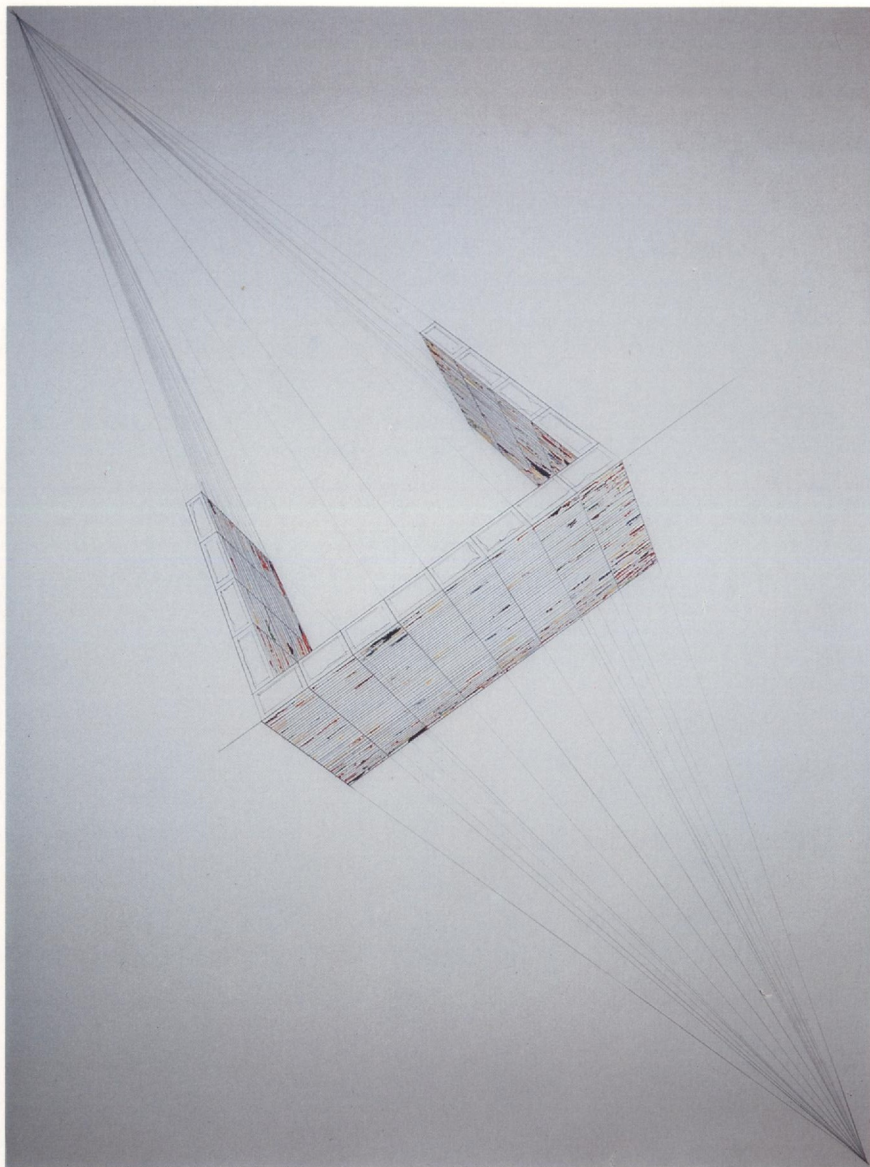
LIBRARY

SEP 05 1981

LOS ANGELES COUNTY

ARTS CENTER

Vernissage:
Freitag, den 12. Juni 1981, 18.00–20.00 Uhr
Predigerplatz 10–12



Drawing For Installation, Betsy Rosenfield Gallery

November 14–December 5

Richard Jackson

Reception for the Artist
Friday, Nov. 13, 5–7 PM

Hours
Tuesday–Saturday, 10–5:30

Betsy Rosenfield Gallery, Inc.

226 East Ontario Street
Chicago, Illinois 60611
Telephone 312.787.8020

toile est tirée sur une certaine distance ou puissamment entraînée en un mouvement tournant, des trois quarts d'un cercle.

Contrairement au mouvement en rond organique dont nous suivons la trace, l'instrument technique, le tableau, reste comme un élément pictural calme et anonyme, de forme constructiviste, entre les zones de couleurs, sur la surface du mur. Pour ses gigantesques panneaux muraux, Jackson utilise un grand nombre de toiles qui, à la suite d'une conception précise et comme résultat du mouvement, s'organisent en une surface rigoureusement assemblée dans le tableau, une fois qu'il est terminé. Durant le mouvement qui sert à les étirer, les différents champs de couleur s'entremêlent, se recouvrent, s'interpénètrent et, tels une forme gestuelle, spontanée, apparemment incontrôlée, viennent faire face à la large surface fermée, construite, que constituent les toiles alignées les unes à côté des autres.

Une fois terminé, le tableau n'est plus un tableau à suspendre au mur, bien que bon nombre y soient en même temps suspendus. C'est le mur qui, en tant qu'élément de l'espace, devient lui-même tableau et la peinture élément constituant de l'architecture.

Chaque tableau est d'abord passé par le stade du dessin, de l'estimation et de l'avant-projet pour toutes les étapes du mouvement déterminant son organisation formelle, et toutes les couches de couleur développant l'expression picturale de l'ensemble. A la différence du panneau peint classique pour lequel les études et ébauches se contentent d'esquisser une idée de ce que sera le tableau, simple canevas fixé rapidement, le « dessin » de la conception du tableau correspond chez Jackson à un projet de base précis, fixé dans une perspective architectonique.

Par de nombreux aspects, son art se situe en quelque sorte dans un domaine intermédiaire. Mais cela ne veut pas dire qu'il s'agit de quelque chose qui serait « à demi » réalisé,

ONE-MAN

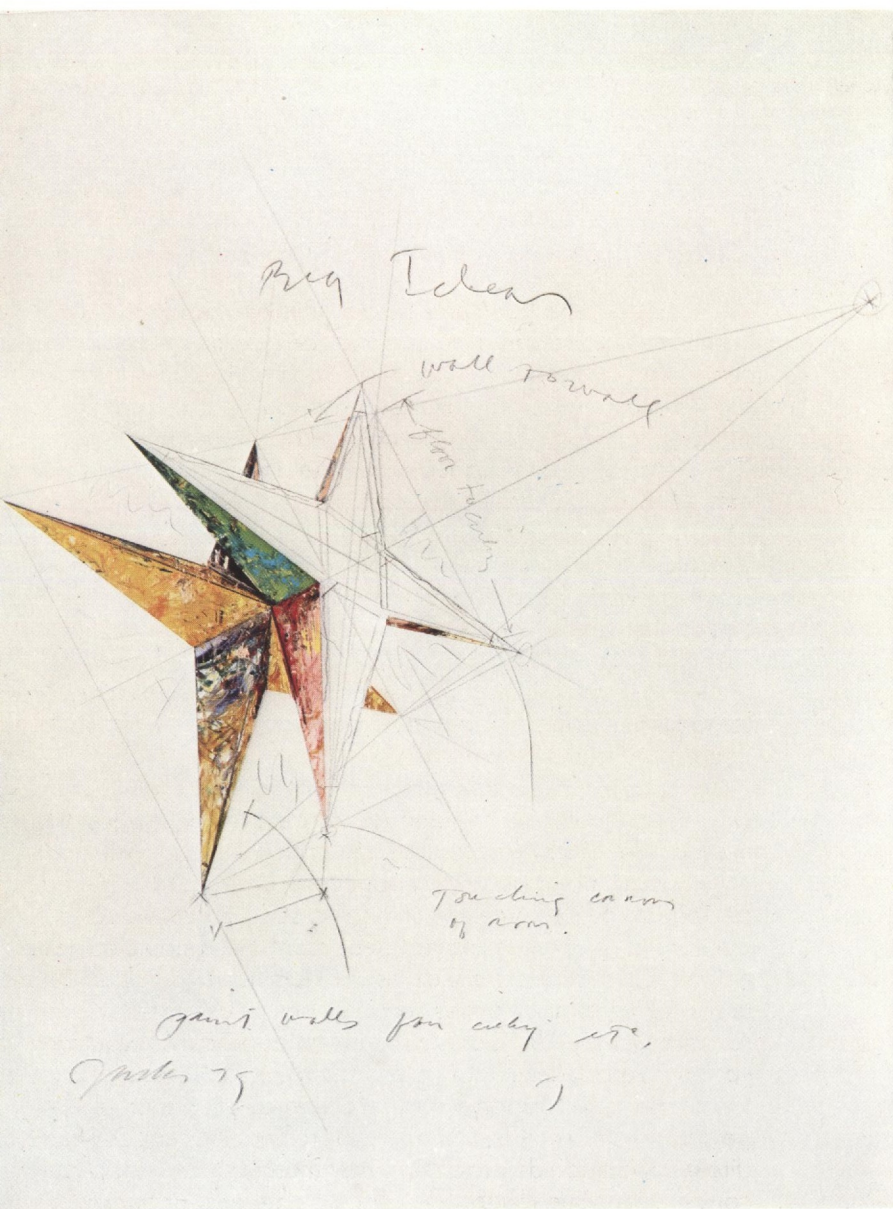
Richard Jackson

Vernissage le mercredi 21 mai 1980
à 17 heures

LIBRARY
JUN 19 1980
LOS ANGELES COUNTY
MUSEUM OF ART

Galerie Maeght

14 rue de Téhéran, Paris 8



L'art de Richard Jackson ne dissimule rien. Il ne vise pas les secrets de l'univers. Il ne pose pas de questions; il pose des faits. Il est intelligent, accessible, compréhensible. Il nous impressionne sans nous paralyser. Il touche nos sens, nous émeut par sa grande liberté, une liberté qui semble avoir des ailes. Mais il ne nous transmet aucune angoisse. Il a quelque chose de sûr, d'énergique, d'optimiste, tout en restant serein. Mais jamais l'art de Richard Jackson n'est superficiel, car il est empreint d'un grand sérieux, et sa force, qu'il tire des profondeurs, lui vient de sa rigueur, de sa logique sans faille, de sa radicalité.

Ces affirmations, même par une approche superficielle, peuvent être établies par l'examen du processus de production de ses tableaux muraux.

Le principe technique de sa peinture est toujours le même. Mais chaque tableau se développe constamment dans son rapport à l'espace. C'est pour cette raison que le résultat de son travail est forcément différent, suivant les cas. La production tout comme le résultat dépassent les formes traditionnelles du panneau peint. Ce n'est plus le pinceau qui sert à étaler la peinture, ce sont des seaux et des gobelets entiers qui sont déversés, en filets épais, sur les toiles préparées auparavant. Mais le tableau ainsi « façonné » n'est pas un simple résultat, ni même le support de l'expression de sa peinture, il en devient l'instrument. Le tableau proprement dit est pour ainsi dire peint à l'aide de « tableaux muraux classiques ». Appuyée contre le mur que touche la surface peinte encore humide, la

About Richard Jackson and His Work

During the late 1960s and early '70s a generation of artists emerged who introduced a conceptual program within their approach to the visual arts. Such artists in America would include Joseph Kosuth, Bruce Nauman, Richard Serra, and Robert Smithson. One such artist, Richard Jackson, radically rethought the material premises of his painting and the ethics of the artist's role.

Richard Jackson was born in Sacramento, California in 1939, and attended Sacramento State College from 1959 to 1961. In 1965, he became friends with Bruce Nauman, whose critical reworking of sculpture during the late '60s was crucial to the conceptual development of Jackson's painting after 1970. In 1967, Jackson met Edward Kienholz, who encouraged him to move to Los Angeles; the following year, Jackson set up a studio in Pasadena, where he has lived and worked for the past twenty years.

In Los Angeles, Jackson exhibited abstract paintings in his first one-person exhibitions in 1968 and 1969. Between 1969 and 1970, in a number of drawings, photographs, and studio constructions, Jackson developed a set of strategies that led him from the conventions of painting on canvas to the situational works that continue to occupy him. Jackson proposes a series of specific operations to be performed *upon* the painted canvas, generating paintings onto constructed or architectural supports. For him, the drawing exists both in its own right and as a conceptual blueprint for future reconstructions of a given work. In 1970, Jackson executed his first important work outside the studio, a free-standing maze of painted canvases, reconstructed for the present exhibition.

During the 1970s, Jackson continued to exhibit extensively in Southern California. He was among a group of American minimal and conceptual artists whose work was vigorously shown in European galleries and museums, including exhibitions such as *Fundamental Painting* at the Stedelijk Museum, Amsterdam in 1975. His most characteristic works from this period involve paintings made

directly onto the wall, using the canvas itself as a paintbrush. Jackson has created five such wall paintings specifically for Richmond Hall.

Several other earlier works have been reconstructed for the present exhibition, including three pairs of free-standing canvases painted complementary colors, originally made for the 1971 Biennial at the Corcoran Gallery of Art, Washington, D.C.; and *Big Ideas (1000 Pictures)*, a wall of one thousand stacked and painted canvases, reconstructed from a 1980 gallery installation in Los Angeles. *Big Ordeals*, a room-size painting made of paintings, reconstructed here from a 1986 Chicago exhibition, reflects the greater structural and painterly complexity in much of Jackson's work over the last five years.

In the late fall of this year, The Menil Collection plans to publish a monograph documenting Jackson's work from the last two decades.

Selected References

Barron, Stephanie. *The Museum as Site: 16 Objects*, Los Angeles County Museum of Art, 1981.
Belloli, Jay. *John Baldessari/Francis Barth/Richard Jackson/Barbara Munger/Gary Stephan*, Contemporary Arts Museum, Houston, 1972.
Deeke, Thomas and Edward Kienholz. *Richard Jackson*, Galerie Maeght, Zurich, 1979.
Dippel, Rini. *Fundamental Painting*, Stedelijk Museum, Amsterdam, 1975.
Browning, Jeffrey. "An Architecture of Paint," *Arts and Architecture*, vol. 3, no. 4, 1985.
Hopps, Walter. *32nd Biennial Exhibition of Contemporary American Painting*, Corcoran Gallery of Art, Washington, D.C., 1971.
Richard Jackson, Installations, Berliner Künstler-program des DAAD, daad-galerie, Berlin, 1979.
Kienholz, Edward. *Richard Jackson*, The Faith and Charity in Hope Gallery, Hope, Idaho, 1978.
Schjeldahl, Peter. Review, *Artforum*, November 1978.

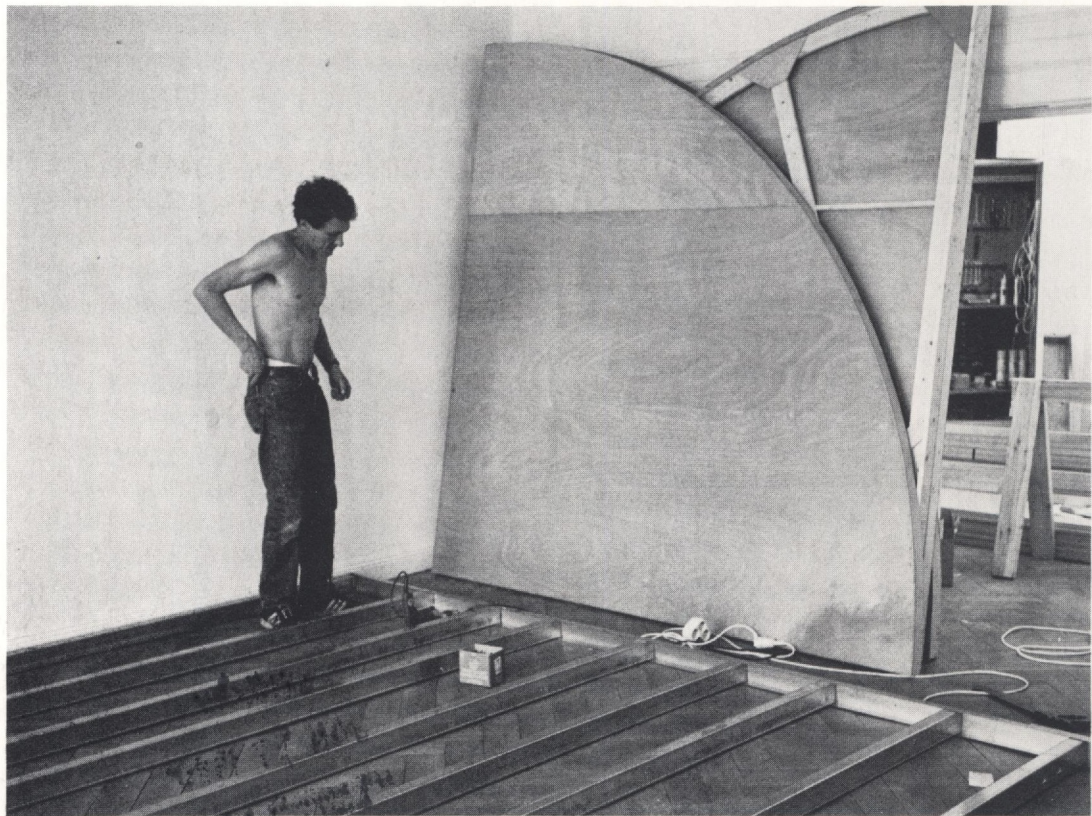
Books by the artist:

Untitled book, 1969, Eugenia Butler Gallery, L. A.
1/2 Full, 1983, Alan Litho, Los Angeles.

RICHARD JACKSON

INSTALLATIONS
1970 — 1988

The Menil Collection
Richmond Hall
1416 Richmond Ave., Houston
Summer, 1988 – Spring, 1989



8-2-10 10-10

MAEGHT · ZÜRICH
GALERIE 1

DNE-MAN

Richard Jackson

INSTALLATION

LIBRARY
JAN 17 1980
LOS ANGELES COUNTY
MUSEUM OF ART

Vernissage:
Donnerstag, den 4. Oktober 1979, 18.00–20.00 Uhr
Predigerplatz 10–12



Richard Jackson

June 13 - July 18, 1986

Opening Reception for the Artist

Friday, June 13

5:00-7:00 pm

Summer Gallery Hours

Tuesday-Friday 10:00-5:00

Closed Saturday during July and August

Open by Appointment Only

August 16-September 2

**Betsy
Rosenfield Gallery, Inc.**

212 West Superior, Chicago, Illinois 60610; Telephone 312.787.8020



Richard Jackson

Large scale installation and drawings.





RICHARD JACKSON
THE PINK EMPIRE PRIVATE VIEW, WEDNESDAY JUNE 1, 6-8 PM
JUNE 2 — JULY 23, 2005

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He's the master of the 'painting-event'

*Richard Jackson
and his 'Big Ideals'
move beyond the
limits of canvas*

By Hunter Drohojowska

It's hard to put it together. Here's Richard Jackson, 45, tall, dark, and handsome, a laconic, fifth-generation Californian, all ready to go deer hunting on the 5,000-acre ranch north of Sacramento that he just inherited. The same Richard Jackson is squatting on the floor of the Rosamund Felsen Gallery drinking coffee and talking to a reporter about his installation — which looks like a paint factory after an explosion. "I just like to be excessive and extreme," says Jackson with a wry grin.

The gallery has been altered to measure 19 feet square and 16 feet high; the ceiling is slathered with hot and fast color in the heavy handed brushstroke of the abstract-expressionists. The walls are completely covered with 35 canvases



Conceptual artist Richard Jackson wants to "upset the painters and give them something think about. They haven't thought of anything new for 50 years."

the wall. That's aimed to upset the painters, and give them something think about. They haven't thought of anything new for 50 years."

Jackson's radical attitudes didn't come from school (he studied art at Sacramento State College and never got a degree) but from some of his friends in the area, artists of such stature as Bruce Nauman, Wayne Thiebaud and William Wyley. While they are not conceptual artists, all are concerned with content and ideas more than formal issues in art. "You have to entertain yourself in the studio, and when you deal with art on a conceptual level, you can. I'm lucky if I do 10 drawings a year because I try to keep them about ideas. If the ideas aren't strong enough, I don't want to make them. I don't want to knock out work. There's plenty of people doing that already."

Since Jackson rarely sells his art — though exhibiting consistently both here and abroad — he supports himself

expressionist styles — from de Kooning to Pollock — and hanging in the midst of all this energetic paint are a couple of huge four-pointed stars reaching out to the middles and the corners of the walls. The piece is titled "Big Ideas." Reinforcing his position as a man of contradictions, Jackson says, "I don't think I'm interested in painting at all. I see this more like an event. People see it and take what they want with them. Then it all comes down and it lives on in their memory."

Jackson spent more than a month and \$10,000 completing this installation, yet by Sept. 15, the gallery will look as though nothing had happened. "It will go to the dump, I guess," shrugs Jackson, his voice shaded with bitterness and indifference. "Nobody will pay to store it. It's like a gift to the art community and they're real happy to accept it. And not contribute anything."

Jackson intends his installations as statements against painting, especially against painting as a commodity. In the past he has nailed freshly painted canvases with their faces to the wall, and filled entire galleries with his abstract paintings stacked horizontally, one atop the other, so the paint oozed from their sides like frosting from an enormous acrylic cake. He wants his painting-events to remain etched in the viewer's memory, a feat he certainly achieved in 1981 when he stretched and painted 1,000 canvases, then stacked them in the shape of a huge ball in the marble-columned atrium of the L.A. County Museum of Art. That piece was titled "Big Ideas."

Jackson explains, "Some of my concerns at the beginning were to make painting more of a total kind of experience, so you can't look at it like a square on a wall. I'm interested in keeping them so they don't appeal so much to a materialist world. I like to



Leo Jackson/Herald photographer

make them unavailable to people... to keep them in an area where I feel I'm pushing boundaries. Experimenting. It's kind of like the difference in medicine between doing research and just practicing. I think there's plenty of people working on the illness." Jackson laughs heartily, a willing gadfly in what he sees as an overly commercial and materialistic art world. Although he occasionally sells his elegant working drawings, collecting Jackson's painting requires commitment to a permanent installation. In L.A., only collectors Stanley and Elyse Grinstein and Daniel Melnick own Jackson's paintings.

"People could own this stuff," says Jackson, "but they have to change the way they think about art. That's an

artist's job. I try and make work that doesn't just cater to what people think artwork is, but try to challenge those things. If they want to own something, they have to find a place for it, maybe stop hanging a lot of little paintings in one room and hang one big one."

Jackson is a conceptual artist who likes to poke holes in the heroic legend that surrounds the abstract expressionist movement of the 1950s. By colliding the different styles of ab-ex against one another, he challenges those artists' claims to a unique vision. "I hadn't painted for 15 years and I made 36 canvases in less than 36 days. They're not so bad and that's enough of a commentary. If you look closely, I just nailed through the front of them, to

work eight hours a day and that finances the artwork. When I first got interested in art, in 1959, there was no money in it. I thought maybe de Kooning made a living. Then it went to the other extreme where there was a lot of money for a few. It's gotten to be too much of that orientation. I'd like to bring it back where we could establish some tradition of not doing things for money, or at least not having it be a motivation in art."

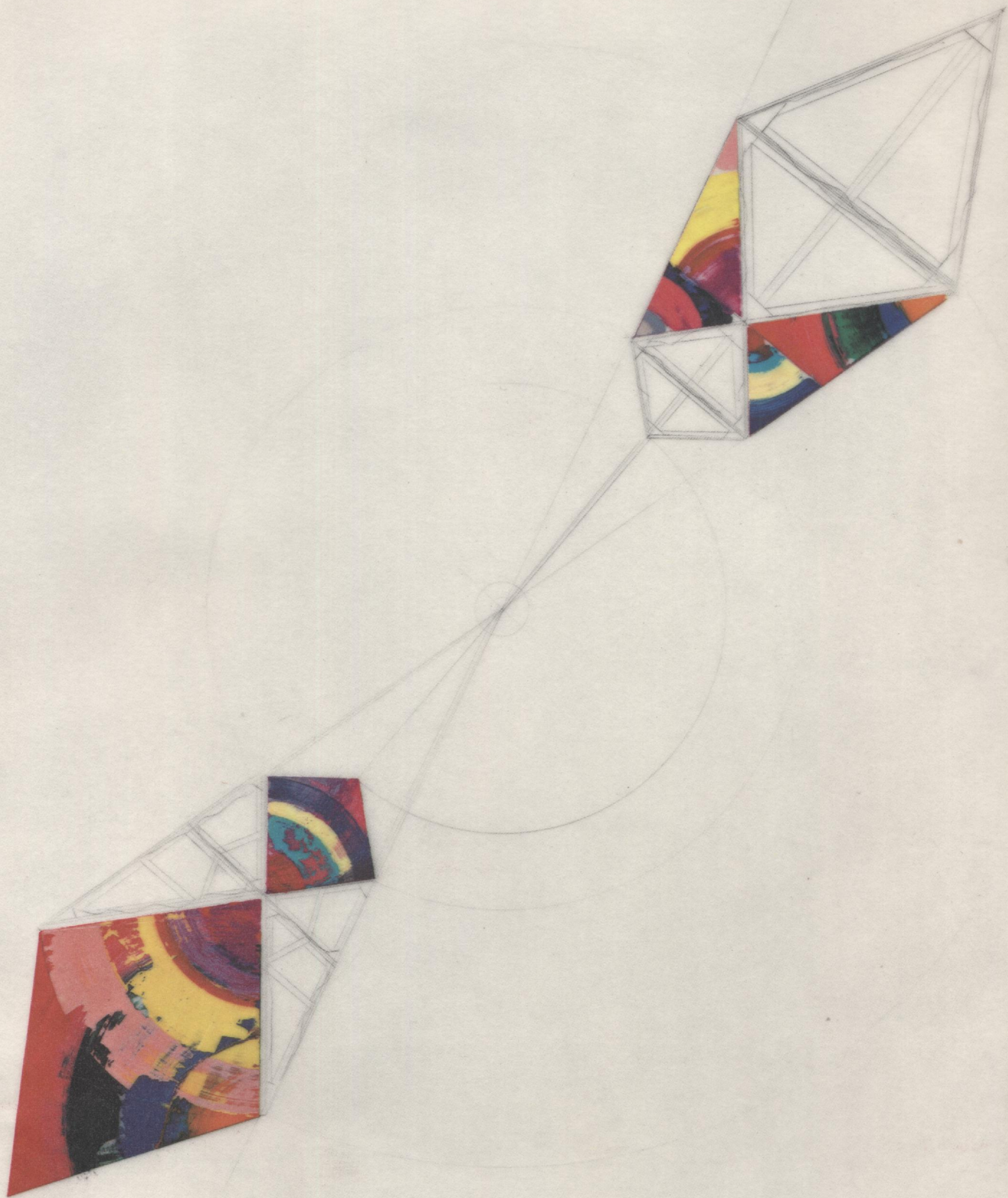
Jackson also believes this leaves his art more accessible to the public. "You don't have to have \$100,000 to appreciate my work. You go to the gallery and you're treated the same as people with \$100,000. It appeals to the public in a larger sense."

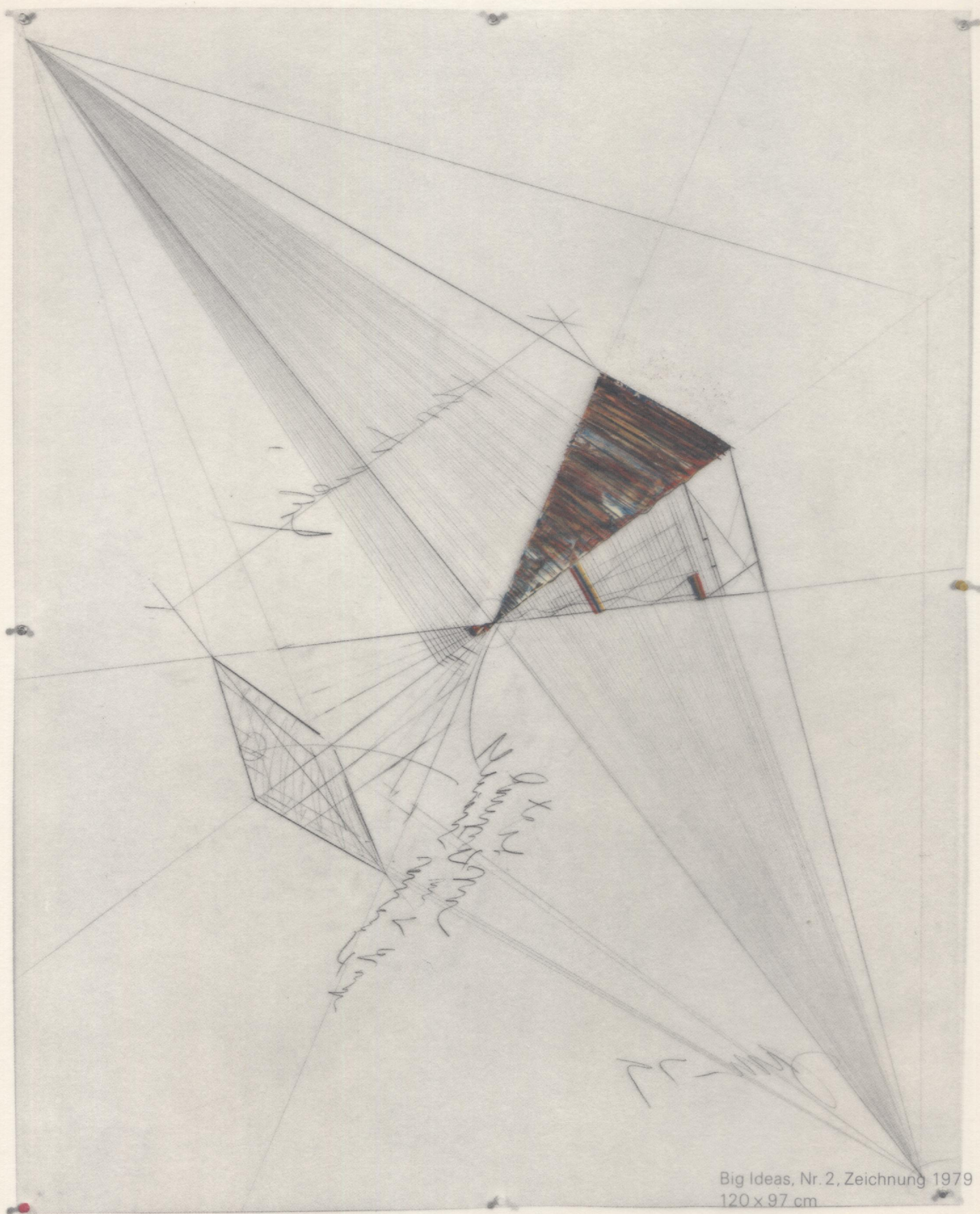
But if that's so, why is the door to the installation barred and locked? "I really like to be able to control the viewer and originally thought of locking everybody out. Then I decided I would just lock the gate to certain people who I wouldn't want to be here."

"I thought about locking out all the art consultants, but Rosamund said that some of them are nice so I weakened on that point. But I don't approve of what they do. Their gallery travels in a briefcase. It makes art more exclusive and puts art in a place that's public but not in a way that I want it to. Nobody in those big offices gives a damn about art."

With that, Jackson got up and stretched his lanky frame, his thoughts already focused on the trip north where he would be alone in the desert with his thoughts, his independence.

Where	Rosamund Felsen Gallery 669 N. La Cienega Blvd.
When	Through Sept. 15
How Much	Free
Info	652-9172





Big Ideas, Nr. 2, Zeichnung 1979
120 x 97 cm